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# Junior High School

## *Curriculum Guide*

*for*

# ART

(Interim Edition)

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## ACKNOWLEDGMENT

This edition of the Curriculum Guide for Art has been prepared by Mr. M. W. MacDonald, under the guidance of the Junior High School Curriculum Committee.

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## FOREWORD

*In this edition of the Course in Art for The Junior High School, the committee has been fully aware of the nature of the work in the Elementary School. The emphasis there on freedom in creative expression has formed the basis for planning the secondary work, but at the same time the natural development and the child's desire to experiment and improve his work in the Junior High School has also been fully recognized. The pupil's increasing ability to observe and his uncertain attitude toward anything definite in the nature of basic interests, has determined the exploratory nature and flexibility of this program.*

*It is intended therefore, that many of the things mentioned be suggestive in nature, and much study is needed by the teacher from other sources in order to develop a complete and purposeful experience for the child. The desired outcomes of the course should be in harmony with those stated in Bulletin 3 for the Elementary Schools, the emphasis being always on creating a desire to seek further knowledge and training so that the pupil feels that he has moved along steadily toward a satisfying experience in Art in harmony with his abilities and interests.*

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## TEACHER REFERENCES

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\* D'Amico, *Creative Teaching in Art*. (International)

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Gaitskell, *Arts and Crafts in Our Schools*. (Ryerson Press)

\* Harrison, Elizabeth, *Self Expression Through Art*. (Gage) Grades I-VIII

Lambert, *Adventures in Canadian Painting*. (McClelland and Stewart)

Lowenfeld, *Creative and Mental Growth*. (MacMillan)

Ontario Department of Education, *Art Education During Adolescence*  
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\* References marked with an asterisk (\*) will be found especially useful and are listed in the catalog of the School-Book Branch.

# GENERAL OBJECTIVES OF ART EDUCATION

The following objectives endeavor to emphasize three fundamentals: (a) Understandings (b) Skills, abilities and habits; and (c) Attitudes. Each unit therefore attempts to fix in the minds of the students a reasonable number of these major understandings and generalizations.

## THE STUDY OF ART IS EXPECTED TO DEVELOP:

### 1. The Creative Ability In All Children

The wide range of abilities found in all classes must receive recognition, inspiration, and guidance. These abilities are not fully developed through direct criticism or dictated lessons, but appear as a result of freedom in creative expression and a freeing of the child's efforts from comparison with adult standards.

### 2. The Powers of Observation and Visual Judgment

As the child changes from symbolism to realism, his ability to observe more closely becomes an important part of his Art experience. The judgment of line, form, space and areas of dark and light, enables him to express himself more graphically. In this way it may be said that his graphic expression parallels his language expression. The value of taking the class outdoors on sketching trips is an obvious means for direct experience for the development of this objective.

### 3. The Capacity for Appreciation

The beauty provided by nature and man should be enjoyed by all, regardless of social, economic, or intellectual standing. Attention should be called to the best in all fields: painting, sculpture, drawing, architecture, motion picture and magazine production. The importance of good design and color in our environment and dress should be observed.

### 4. The Special Abilities of Talented Pupils

Constant attention at all times should be given to a discovery of special talents. Often, through the recognition of a single talent, wide interests may result. A change of Art activity may sometimes unveil hidden power. Wise direction and understanding is therefore always needed to discover, conserve and guide these pupils.

### 5. Socially Desirable Habits and Good Citizenship

Opportunity to work in a group is one of the best ways to make the child fit into a social situation. The small groups in an art activity may be a foretaste of future social behavior. Traits such as cooperation, responsibility, self-reliance, industry and initiative are developed through experiences in the many fields of artistic expression.



## SPECIFIC OBJECTIVES OF THE JUNIOR HIGH SCHOOL ART PROGRAM

The objectives of Secondary Education as stated in the Handbook for the Junior High School are:

- a. Personal Development
- b. Growth in Family Living
- c. Growth Toward Competence in Citizenship
- d. Occupational Preparation

The Art Program should contribute to each of the above objectives in varying degrees. In all cases, however, the explanatory or experimental attitude should be allowed freedom. Creative activity, (which develops a maximum degree of expression), must dominate each specific goal in a program that attempts to meet the needs and interests of the child.

### **Personal Development**

Through art experiences we expect:

To contribute to the child's development of character as indicated by sound habits of behavior and in social relationships.

To continue a satisfying experience of creative effort without causing embarrassment through lack of technical skill. If a child has been denied experience sufficiently full to meet his needs and interests, in, let us say drawing, he should not sense that this is necessarily a handicap for rich art experience in the Junior High School.

To allow the child to experiment in various mediums in order that he may discover the possibilities and limitations of these mediums as a means of satisfying the urge to express creatively. A child, for instance, should be familiar with what things can and cannot be done with clay, before more serious things are attempted.

To develop the child's sensitiveness to his environment so that he may turn to nature for incentive, and at the same time have the opportunity to increase his accuracy in observation.

To provide an understanding of design, drawing and color as being steps in the development of a sound knowledge and appreciation of art.

To recognize the value of art in his own personal appearance, dress, poise, and grooming.

To be aware of contributions that may be made through good motion pictures, magazines, museums and libraries.



## **(b) Growth in Family Living**

At the Junior High School level, the child has gained considerable power in forming compositions from almost any subject. If his art is to be enjoyable and useful it is evident that it must be integrated with experience. The family being the earliest source of the child's experience forms therefore a natural place to begin at any grade level. What the family does at various times provides excellent materials for illustration.

To use the home only as source material, however, narrows the full scope that art should have. The child should become aware of the need for Art in the home. The color schemes carried out in various rooms, the arrangements of furniture, and the constant attempt to make even the humblest circumstances more attractive should be a major concern. Thus, study of composition, design and color, during his school life, should enable him to improve his living conditions. As consumers too, pupils should show ability in selecting articles pleasing in design and color. The choice of a radio, car, household articles and utensils should not be based on their usefulness only. By the development of a sense for what is pleasing and satisfying, the student soon learns that good design and color can go hand in hand with the job for which the article has been designed.

## **(c) Growth Toward Competence in Citizenship**

Society, as well as an individual, needs a unifying philosophy of life which art, considered in its unifying characteristics, helps to provide. The problem then is to see (1) The relationship between Art and society, (2) That higher social integration depends upon a re-emphasis of inner values—values that cannot be measured quantitatively, and (3) that meaningful art education is concerned with such values. It is quite obvious that the change witnessed from time to time in our art, suggests that art is a mirror which reflects changes in this society, and in a like manner art should be a mirror into which we may view impending trends that may influence our thinking about society's needs.

The Junior High School child must therefore be led into an appreciation of the contribution of art from all races and nations, and to realize that he has a very vital part in contributing his share to the benefit of others.

It is obvious that the development in social competence must begin with the local environment. A thorough investigation of all that the community can offer should therefore be undertaken by the class as a whole.

## **(d) Occupational Preparation**

One of the purposes of our schools is to assist the child in preparing himself for satisfactory employment. However, it is not the intention of the art work in the Junior High School to train him in the commercial art fields, because so much of his work should be for real enjoyment which is found while he is expressing himself freely in the classroom. Many avenues of work should be suggested to him and a satisfactory number of these avenues attempted, so that he might get some vision of the possibilities of the opportunities offered. In this respect he should be in close touch with adequate guidance direction so that his decisions to enter the various fields may be carefully considered.

## ART AS AN EXPLORATORY COURSE

This Course is designed to have Art free and exploratory, so that a student may choose it as an option in any grade without a pre-requisite other than that provided in the Elementary School. At the same time it is assumed that a student may elect Art from two or even three years of his Junior High School work.

With this in mind the suggestions offered in SECTION A may be attempted in any grade and continued with increased growth and profit throughout the three years if so desired. All features should be attempted each year. In SECTION B, a wide choice of crafts is offered. Many of these will be sampled each year, this depending upon the conditions experienced and the materials available. At the same time a craft might be profitably carried throughout the three years if the interest is strong and the student seems to benefit.

## ELEMENTARY SCHOOL PREPARATION

The children entering the Junior High School should have had experience in:

- (a) Use of crayons
- (b) Free painting with tempera or water-color
- (c) Simple crafts such as clay, finger painting, plasticine
- (d) Construction work as suggested by the Enterprise
- (e) The making of a frieze
- (f) Simple figure sketching
- (g) Illustration from story, poem or topic
- (h) A recognition of color and an experience with its various uses

## SECTION A

### Outline of Course

1. Color and Design
2. Illustration
3. Non-Objective Painting
4. Lettering
5. Poster-Making
6. Life-Drawing

## (1) COLOR AND DESIGN

As color and design are fundamental in all of sections A and B of the Junior High School Art program, separate exercises such as color charts and the isolated study of the principles of design are not advised. Each teacher, however, must have a thorough knowledge of both color and design in order to stimulate and advise the child, and it is her responsibility to see that these are made a part and parcel of each job done.

## (2) ILLUSTRATION

A large part of the child's art experience in the Elementary School has been in the field of illustration. In this way he has expressed his feelings about his home, school, and play life. The fact that children at this age find picture making more difficult than they did in the elementary school should not cause too much alarm. Often we find this apparent difficulty progressing as the child approaches the grade nine level. The reasons for this are quite in harmony with their physical development. They are very conscious of appearances, and strive for likenesses in portraiture and figure drawing. In illustration they tend to be photographic as they want others to feel that what they do should always look like the actual subjects observed.

Evidence, however, supports the idea that there is much value in continuing picture making throughout the Junior High School years. Any long lapses cause poorer work when illustration is resumed at a later date. Much stimulation is needed here as well as in the elementary school. Themes for stimulation should present a challenge to the imagination. Subjects suggesting adventure from literature, science, motion pictures, or social studies are usually popular at this age.

### Materials:

12"x18" Manila or Newsprint

Charcoal, Tempera Paints, Crayons or Water Colors

Brushes  $\frac{1}{2}$ " flat or No. 12 round

Pieces of Beaver Board to pin the paper on are very helpful

### Procedure

Stimulate the class through the medium of story or poem on discussion of what is to be illustrated. Design should be stressed rather than mere factual information.

Some topics suitable for illustration are:

1. Activities around the home, playground or school.
2. Topics growing out of other subjects such as social studies or literature.
3. Poems and stories in literature. The new literature books provided for.

Grades VII, VIII and IX, (*Prose and Poetry for Canadians*), have some excellent material for illustration.

4. Imaginative compositions.
5. Special seasons and holidays.
6. Stage Settings for School plays.
7. Animated maps and charts.
8. Outdoor sketching.

### **Evaluation by the Pupil:**

- (a) Is my illustration original?
- (b) Have I succeeded in filling the spaces satisfactorily?
- (c) Are all areas well colored in?
- (d) Are my colors well distributed?
- (e) Where could I have done better?

### **Evaluation by the Teacher:**

*Art Training* is provided in space-filling composition and color, in observation, and the use of imagination in creating ideas.

*Mind and Character Training* is provided in appreciating nature, in the value of studied forms, and the sense of satisfaction in a composition carefully thought out and completed.

## **(3) NON-OBJECTIVE PAINTING**

**Materials:** Paper—12"x18" or 18"x24"

*Brushes:* Stiff-long handled ones for tempera colors and soft No. 12 brushes for water-colors.

*Colors:* Tempera powder paints or water-colors.

It is important that materials be kept inexpensive so that no child feels afraid to use color or spoil a piece of paper.

## Procedure.

The first few lessons will be explorations to discover what the paint can do. Use all the colors in the tray or on the pallet putting them down much as they might fall in an explosion in a paint factory, letting wet colors run together and drop on top of other colors. Other experiences might be those which would lead the children to discover what the brush can do in the way of texture. Encouragement might be given by suggestions of rolling the brush on its side, dotting it on its end as well as many other manipulations which will lead them to discover endless possibilities with texture. Experiences might follow in which the student tries to sense the color which seems to be calling him, puts it down toward the centre of the page in any free simple shape. He then tries to feel the color which the first one seems to be wanting and put it down against the first one, again in an informal but different color shape. So it continues, the student always trying to sense the color, the shape of the color area as well as its size which seems to be needed each time. So the varying sizes and shapes build out at the extremities of the paper in a very informal way. If the student can forget all the formal rules of art which have dictated space and color harmonies to him in the past, much will be learned about color relationships in such an activity. He will also begin to discover that there are such things as intensity of color, amounts of color and the shape of the color area which, along with the actual hue, are very powerful factors in color relationships. Through the evaluations of student paintings which will take place, these learnings through experiences in color, form, line and light, and without subject or literal content, will illustrate more and more of the elements of art. Out of this approach will come some of the most exquisite space, color, form relationships, which might be called non-objective work. It should be remembered that at no time would it be recommended that we set out to paint in a non-objective way if the spirit were one of imitation. The path of direction is purely exploratory.

The next step in our free paints would be in the use of a simple shape or symbol which we would play across the page, but this leads out of the realm of non-objective and into the area of the abstract. To continue in this manner with the gradual addition of subject content to our free play of forms and color, we move naturally and easily into all types of painting, whether it be illustration, design or easel picture painting. In this way a natural development takes place which gives the child the experiences which will permit him to discover his own best way of expression, and to develop the way of working, through which he can best get across his feelings and ideas. This then cannot be an isolated section on non-objective painting but must necessarily be only one small part of the entire development through painting experiences, during the Junior High School years.



### **Evaluation by the Pupil:**

- (a) Have I tried to make an interesting design?
- (b) Are my colors pleasing?
- (c) Have I tried to be free in experimenting?

### **Evaluation by the Teacher:**

- (a) Has the class been interested in this type of work? Why or why not?
- (b) Has this exercise given him a new freedom?
- (c) Have you discovered any child who has done very well with this exercise, who has not been too happy about Art before?
- (d) What do you consider to be the main values of non-objective painting for your class?

## **(4) LETTERING**

### **Materials**

India ink, poster color, penholder, straight nibs, small, medium and large Spoonbill nibs, brushes, lettering book giving letter shape and stroke analysis e.g. *Speedball Textbook, P's and Q's* by Tannahill.

### **Procedure**

*Purpose*—To provide further training in a skill taught in the elementary school. It is useful for lettering notebooks, charts, displays, posters, for personal monograms, design patterns for all-over pattern as in textile printing, for borders and abstract compositions.

#### *Characteristics of Good Lettering:*

- 1. It is spaced by equal areas between letters, not equal spaces along a guide line. This is an eye test and its use shows the trained letterer.
- 2. It shows a knowledge of simple letter forms of three basic types:
  - (a) Gothic, as taught in elementary school.
  - (b) Script of a similar type to Gothic, but joined to resemble writing.
  - (c) Roman, having thick and thin letter strokes.

The first two are excellent for poster work.

- 3. It matches alphabet design with the spirit of the job it is used for; for example, dainty letters to suggest femininity, sturdy ones to suggest strength.
- 4. It shows a trained hand in even curves, straight verticals and horizontals. Much skill in this art requires more practice and muscular control than most junior high school pupils can acquire, but a teacher should encourage high standards. Students showing special interest could attempt free brush work in which each stroke is made free-hand and left untouched. For the usual large poster letters an outline by pen or brush may be filled in with a wider brush afterward.

### **Evaluation by the Pupil:**

1. Are letters formed properly with no upper case among the lower case and vice versa?
2. Do vertical strokes of letters stand parallel to each other?
3. Are areas between letters even, or arranged for some calculated spacing effect?
4. Are letters of supposedly similar heights even in height?
5. Is the alphabet design suited to the subject matter?

### **Evaluation by the Teacher:**

*Art Training*—recognition of abstract design in spacing and grouping of letters, words, and lines; analysis of abstract characteristics of letter design related to the essential character of the subject matter.

*Mind and Character Training*—Development of patience and habits of accuracy in planning and workmanship.

## **(5) POSTER MAKING**

### **Materials**

Large pieces of cardboard (Use sides of big cartons if poster board is not obtainable). A selection of the following depending on the poster type: poster or tempera paint, India ink, colored paper—patterned and plain, scraps of cloth, tinfoil, tin, wool, cotton batting, fur, rubber, etc., etc., rubber cement, glue, brushes, pen holder and lettering nibs (See Lettering) a long straight-edge, e.g. an unwarped yardstick, or the edge of machine-cut cardboard.

### **Procedure**

#### *A. Announcement Poster*

Purpose is to inform the public about coming events. "Say it briefly, but say it all."

*Characteristics*—Lettering is apt to be more important than illustration.

*Copy*—Using as few words as possible tell:

WHAT event the poster is announcing

WHEN it is to take place, giving month, day of the week, and hour of the day.

WHERE it is to take place.

HOW MUCH is being charged.



SPECIAL FEATURES likely to attract your public, e.g. what the proceeds are being used for, program features, etc.

Size depends on how far from the reading public the poster is to be placed, how much space is available, and how much information is to be given.

Color. Since readability is paramount, use high visibility color contrasts.

In descending order these are: black on a yellow background, black on white, yellow on black, white on black, blue on white, white on blue, white on green, green on white, red on white, white on red.

Illustration—if any, must suggest the main topic; its size and position and color should be designed with the lettering. Every line of lettering is part of the pattern of the poster and should lead the eye to or from the illustration.

Lettering—Use plain letters for quick reading, a variety of two or three sizes, some upper case and some lower case. Colored paper cut-out letters are excellent for the large lettering of the main facts. Move them around until the spacing suits, then fasten them down with rubber cement. A single coat of cement allows the letters to be removed for readjustment; a second coat makes the adhesion permanent.

## *B. Symbolic or Slogan Poster*

Purpose—To remind the public of a useful or attractive idea, e.g. traffic safety, fire prevention, thrift, sports, music, holidays, health habits, study habits, statistical information, advertising selling.

Characteristics—Copy will likely be short and illustration important.

Copy—Catch phrases, proverbs, puns, humor, slogans belong here.

Brevity is the soul of wit and of posters.

Illustration—This should carry the whole idea as strongly as the copy does. It probably catches the eye first because of its size, color, movements, or position on the poster. Use bold areas of color and avoid fussy details; experiment with cut paper; build objects on to the poster card for three-dimensional effects. For the latter there is no end to what ingenuity can devise from scrap: there is just one rule—three-dimensional objects suggested on the poster must be made up from scraps and odds and ends, and the real object may not be used.

Lettering—Study lettering books, billboards, magazine advertisements for poster letters. They must “read” quickly and for that should be plain, and made of wide strokes. Try solid cut-out letters using plywood, or very thick cardboard,—or whatever works!

## Class Organization

*Announcement posters* for actual events provide for school and community co-operation, inter-committee co-operation between artists and special events committee, motivation for mastery of lettering, and neatness of craftsmanship.

*Symbolic or Slogan posters* make excellent small committee projects within the art class for all stages from planning through execution. This is especially true of the three-dimensional posters.

### *Procedure for Poster Designing*

1. Collect ideas. A suggestion is that the artist write down all the ideas that quickly range through his mind when he thinks of the topic. He should manage ten to twenty. For example, the idea is *oil*. The associated ideas might be derrick, tank, tanker, gusher, worker's lamps, flames, pipe-line, gasoline pumps, etc. Review the topics to see which ones make illustrations; try several in a rough sketch. Take the few best ideas and do research for accurate detailed information from field research or from available photographs.
2. Plan several possible poster arrangements in small rough out sketches.
3. Experiment with color on the two or three best rough-outs.
4. On rough paper enlarge the best poster design to the poster size. Perfect the illustration and lettering, and trace lightly onto the poster card.
5. If the background is to be colored, do it first. Light colors aren't easily added over a dark background and such areas should be left clear of dark background color. India ink will run or chip if applied over poster paint.

### **Evaluation by the Pupil:**

The all-important question is "Does it 'read'?" By that is meant:

1. *Does the poster draw your attention to it*, or does it lack color and shape, and moving lines?
2. *Do you see the main idea at once*, or does the eye fail to find the dominating fact easily? Is the lettering too "fussy," too small, at an awkward angle to read quickly? Is the illustration too small, too detailed, without an easily recognizable shape, without movement in the lines, without eye-catching color on the parts that give the main idea?
3. *Does the poster hold your interest till you have discovered all the information?* or does it tell too much in the copy? Is the illustration pointless, the humor boring or too subtle?
4. *Does the poster leave you feeling interested and satisfied*, or has it failed to give you all essential information? Is the arrangement lop-sided, crowded, too spread out? Is the copy misspelled or are letters wrongly formed? Is the illustration stuck off in a corner or dribbled around a border? Is the color too dull, or does it call attention to the unimportant facts? Is the workmanship untidy?

## **Evaluation by the Teacher:**

*Art training* is provided by experiences in dominance of one idea, in arrangement of balanced parts, in leading lines to make a unified composition, in simplification of design, in the carrying power of color, in the psychology of color.

*Mind and Character training* is provided in choosing the essentials of an idea and its connotations, sustained effort on a several-step project, co-operation with others on the committee for the best possible results in the product, responsibility for the accuracy of information reaching the public, and for fairly influencing the thinking and actions of the community which will view the poster.

## **(6) LIFE DRAWING**

### **Materials**

Charcoal, charkole (synthetic chalk) conte crayon, wax crayon, china marking pencil, etc. Hair brush with water color or tempera color. Paper 18"x24"; unprinted newsprint, cream manila drawing paper, Charcoal paper or water color papers for more finished work.

### **Equipment**

A large, solid table or platform upon which the figure may pose so that it can be easily seen by the entire group.

### **Procedure**

In the Junior High School the approach to figure drawing should be such as to allow for (a) the student who is visually minded and who will be concerned with factual representation and (b) the student who feels an emotional reaction to interpret certain feelings about the subject, such as dejection, joy, strength or weakness of character.

The posing model should be used with each of these two types but it should be remembered that it is of different significance to each. In the preliminary part of the lesson then, direction and discussion will include inspiration for the visually minded as his attention is drawn to bodily movement, proportion (at no time should fixed formula be dictated), effects of light, movement etc. At the same time we will not shut out those interested in the emotional aspect where the problems of the "Street Peddler," (if such were the model) would cause the non-visually minded to express his feelings through exaggerations or distortions or other means which would not be used nor would serve as adequate means of expression for the other type. Thus we could not insist that all Junior High children draw or paint the human figure in so-called correct proportions or realistic rendition. Yet at the same time we would provide opportunities and instruction for those who have the need and desire so to do. If the model is always given meaning such as "A Scrubwoman," "A Dude," "Carrying a Heavy Load," etc., within the same lesson on figure drawing, there is opportunity for each personality to gain knowledge, get experience, express his feel-

ings and develop skill in handling techniques. For some, color will present the greatest inspiration and stimulation, whether it be a search on the part of the visual type to see color in all the changing effects of light or on the part of the non-visual to express strong feelings through his own color response. For others, line may be the approach through which some will best get the feeling across, and they will experiment in line. Form may be a challenge to still others. Thus they work, each in his own way, but still never ceasing to experiment in the search for new and better ways. Whatever the approach, then, whatever the interest on the part of the different personalities, there is opportunity for all in the life drawing class to develop along the lines which will present greatest opportunities.

Children have, of course, been drawing figures from memory since they first emerged from the scribbling stage at the age of two or three years and this has continued on up through the years in free painting, in illustration, and in places wherever a figure has been needed. Drawing from the model will come in the form of directed drawing lessons for figures as they are needed in the above work.

First attempts at drawing from the model at this level should be quick drawings where emphasis is on big movements and the artist is concerned with the whole figure. The attention of the child should be directed to the line of action which is determined by the direction of the movement and by the distribution of the weight of the body. It may, for example, move from the right foot through the left hip into the leg, arm and shoulder; or it may move from the arm or head down through the body, or in many other ways. We should try to help the child see that line and feel that line or movement by tracing its direction in the air and by describing its swing as we study the posed figure, because that first line which we are going to swing in on paper sets the character of the pose. Other supporting lines can then be added to complete the basic structure. At first the model takes the action pose for ten or twelve seconds or for a movement which cannot be held but which might be repeated several times in quick succession rather than being held. In the first experiences no drawing will be done while the figure is there. When the model is gone the students draw from memory. A very short space of time is allowed for each drawing. This requires a quick swinging-in of the essentials and takes the mind off details and causes the artist to be less afraid of attacking the problem. The next pose should follow very quickly allowing no time for a fussy worried approach, and also no opportunity for some to feel or say that they cannot draw people. Students catch the free spirit and swing into it. The members of the class take turns in mounting the dias or table and miming an action such as walking, bending, skating, bowling, carrying a heavy load, etc. Use free brush, charcoal, wax crayon, etc for snap shot and memory drawing. This approach prevents mimetic imitation and ensures that powers of observation and feeling are strengthened. Students cannot do more than ten or fifteen such quick sketches at one time without becoming too weary. When students have become easy with this line action direction they can advance to the next step. This consists of having the model return for another snap shot view of the same pose and the opportunity to check and realign, continuing to work on the first drawing. When students can catch the character of the pose in a few quick lines we move on to the stage where we draw while the model is posing, first swinging in the action line and then other lines which support it. At first these drawings will be very quick, then as we gain in experience they can be drawn from poses that are held for

longer periods until finally one pose is used for the total drawing time and a study is made of that pose. It is when we have reached this stage that the model must challenge both types. Both the visual and non-visual will not tend to move into the representation of light, color, proportion, perspective. Some will express the character of the pose through exaggerations and distortions to get the feeling which they will desire. It should be emphasized here that even at this stage, where a finished drawing will be made, the character of the pose must still be caught in the first few seconds of the drawing, otherwise no amount of detail or embellishment can ever right it.

### **Evaluation by the Pupil:**

- (a) Is my picture well placed?
- (b) Are the proportions of the various parts satisfactory?
- (c) Did I bring out any character in the figure studies?

### **Evaluation by the Teacher:**

- (a) Has the lesson developed the child's abilities to analyze proportions?
- (b) Can these studies help him overcome timidity in putting figures in compositions?
- (c) Have I allowed large free work?
- (d) Have I allowed for choice of medium to fit into various pupil's needs?
- (e) Have his capacities for observation increased?



## SECTION B

### INTRODUCTION

It is not the intention in this section to write fully on each of the crafts suggested, but rather to provide a minimum of information sufficient to carry out a specific craft in the classroom. In each case supplementary reading should be done. Special notice should therefore be made of the listed references. In addition to this the teacher should keep the suggestions for pupil and teacher evaluation as a guide so that the objectives of understandings, skills, attitudes and habits may eventually be realized.

The following suggests the crafts that may be explored in any grade. The ones chosen will depend upon:

- a. The interests of the class.
- b. Materials available.
- c. The physical conditions of the classroom.

Certain crafts may be continued by a pupil from year to year if the interest is strong and sound progress is evident. On the other hand many crafts may be attempted over a shorter period of time for each.

1. Lino Cutting
2. Stage Crafts
  - (a) The Box Picture
  - (b) Puppet Stage
  - (c) Stage Models
  - (d) Stage Design
3. Needlecrafts
4. Stencilling
5. Modelling
6. Soap Carving
7. Dyeing Processes
  - (a) Tie Dyeing
  - (b) Twist and Knot Dyeing
  - (c) Crayon Batik
  - (d) Batik
8. Designing in Materials
  - (a) Miscellaneous Materials
  - (b) Plaster Casting

It is quite possible that several worthwhile craft activities may be attempted other than the ones listed above. If for instance, facilities are available for leathercraft, and knowledge of how to carry out the work is available, there is no reason why it should not be included or substituted for one or more listed above.

## (1) LINO CUTTING

### Materials

*Linoleum*: Battleship, the brown inlaid kind,  $\frac{1}{4}$ " thick is best.

*Tools*: Block Printing Tools-Sets containing an awl-like handle, pen-point cutting blades in a V shape for cutting and a U shape for gouging. Single blades also may be purchased singly and inserted into pen holders.

*Brayer*: Ink brayer or roller to roll the ink on to the lino. A hog hair brush may be used to brush paint over the surface.

*Ink*: Printer's ink which comes in tubes or cans, is black and thick like axle grease. Lino printing ink comes in tubes in several colors. Some have oil and some have water soluble bases. Colors of the same base can be mixed.

*Glass Sheet*: A piece of window or heavier glass 9"x12" on which to roll the ink.

*Paper*: Drawings—white drawing paper to be used with brush and ink, crayon, etc. Black drawing paper with white poster paint and brush.

Printing:—a thin paper such as rice or sugar paper. Heavier papers should be dampened.

Tracing:—regular carbon papers, graphite or white chalk surfaces.

*Printing*: Letter Press or Mangle

Tablespoon, stocking darning, head of the tool handle.

*Miscellaneous Materials*:

turpentine or linseed oil  
solvent and rags for cleaning up  
newspaper and magazines

### Procedure

If we keep in mind that we can express ourselves through different kinds of materials then there will be no dividing line between the arts and the crafts. Always it is the expression of ideas and emotions from the individual which is important. So with this graphic media, it is not the cutting or the linoleum but the feeling and the spirit that matters.

First we make our design. Different materials demand different designs, therefore let us first become acquainted with the material. Take a scrap of linoleum and a tool and cut into it without preliminary drawing. In this way, discover the possibilities and limitations of the material, and so utilize the stimulation which the child gets from the material itself. When relationships are established between design and material, the student will be able to use his brush or crayon according to the functional lines made by the knife. White paint on black paper may be used for planning. This keeps the light and dark areas in the same relationship as they will be in the cut.

Before tracing the original drawing to the block it should be understood that



the finished print will be in reverse. If lettering or other elements have been used, (which will thus lose meaning), the planned drawing should be reversed before it is traced on the block so that it will print as drawn. The tracing may be done in several different ways. The back of the drawing may be covered with white chalk, the chalk side placed against the lino and the drawing traced. The lino block may be given a coat of white poster paint and then the drawing traced on this paint surface in the usual way with carbon paper or graphite. When the tracing is complete it should be gone over with crayon or ink to retain the form and feeling which was in the original drawing.

In cutting, the tool should be held so that the bowl of the handle is in the palm of the hand and the other hand, which firmly holds the lino in position, is behind the blade. The areas which are to be white (or the color of the printing paper), are to be cut away, and the areas which are left uncut will be covered with ink and will appear as solid masses in the finished product.

When the cutting has been completed, the ink, roller and glass should be made ready. A small amount of the printing ink is squeezed out on the glass. The consistency should be that of heavy axle grease and should give a "tacky" sound as the roller spreads it out over the glass. The brayer thus covered with ink is now rolled in several directions to cover the entire area of the cut print. If a roller is not available a bristle hair or hog hair paint brush may be used as in the rubber tube print. If more than one color is to be printed from a single block the brush is used to paint each of these colors directly on the lino as desired.

Now the inked block is placed face up on a pad of magazine or newspapers. The paper on which the print is to be made is carefully dropped in position on top of the cut, inked surface. Another magazine is placed over all and the entire group put under the letter press. It is advisable to alternate the point of pressure by turning the magazines around and re-pressing them to ensure a perfect print. If a printing press is not available, a clothes wringer or mangle will serve the purpose very well. The bowl of a spoon, a stocking darning, or the head of the tool handle, may be used to make effective prints by hand. Ink the lino in the usual manner, place the printing paper in position and hold it there, then rub the surface of the paper against the engraved surface of the linoleum. It is possible to carefully raise the paper in one area to see if it has printed evenly. The element of chance plays a large part in lino cutting and printing and so we await the finished print with suspense.

This is a new and thrilling experience in art. It provides valuable experience in use of line, and in use of light and dark. It develops a certain degree of consciousness of form. The student acquires new kinds of skills and becomes acquainted with valuable habits of discipline.

### **Evaluation by the Teacher:**

- (a) Am I satisfied that the pupil has acquired a new skill in expressing his ideas?
- (b) Has he sensed the satisfaction of a job well done?
- (c) Have important habits of discipline been experienced?

## **(2) STAGE CRAFTS**

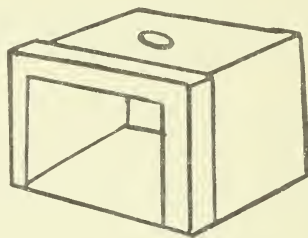
The design of the stage may be taught by setting up a scene within a box, by the puppet stage, the stage model, or the stage on which a play is acted.

### **(a) THE BOX PICTURE**

#### **Material**

Any cardboard box such as a shoe box, plain and colored cardboard and paper, colored celophane, electric light or flashlight, plasticine or clay.

#### **Procedure**



Cut a small hole in one side of the box and place the box on its side so that the hole will be at the top. Cut a rectangular square in the lid of the box and replace the lid so that one may look into the box from the front. Choose some story, play, or topic to illustrate. Decorate the inside of the box to suit the topic. A design or picture may be painted in poster colors directly on the back of the box or on a piece of paper and pasted to the back of the box, or curtains may be used as a background. On the floor place paper or plasticine models of trees, buildings, people, furniture, etc. Cover the hole in the top with colored celophane and place the flashlight or bulb above the hole so that the box is lighted with colored light. Experiment with different colors of celophane and different positions and colors of objects inside.

### **(b) PUPPET STAGE**

#### **Material**

Boxes, shoe box or larger, heavy paper, cardboard, wire, lumber, cloth, paint, paste, etc.

#### **Procedure**

The puppet stage may be made in a manner similar to the picture box idea with the addition of a device for manipulating the puppets.

### **(c) STAGE MODELS**

#### **Material**

Cardboard, stiff enough to stand upright, paste, rubber cement or scotch tape, heavy cardboard or plywood, cheap thin black cloth or black construction paper for draperies, printed springs, dry grass or artificial greenery for trees, wooden blocks or geometric solids.

## **Procedure**

Use the stiff cardboard for the walls of the stage. Cut them into three sections or use one continuous piece. Use tabs like those on paper dolls for pasting together the sections or attaching the walls to the floor. Make the floor of heavy cardboard or plywood. On the cardboard draw the floor plan in exact scale. Make furniture or other properties from folded paper or cardboard.

Geometric solids (cylinders, cubes, cones, pyramids) and miniature staircases, pillars and arches are useful for the student who lacks ability to construct forms but is able to arrange them.

## **(d) STAGE DESIGN**

### **Materials**

Large sheets of wrapping paper pasted together and painted with poster colors may be tacked to wooden frames for background scenes. Cheap cotton sized with a solution of glue and water is suitable for painting in water colors or oils.

Corrugated cardboard is good for construction of architectural forms and trees.

### **Procedure**

The art class may assist the drama class by preparing the stage for the play. Each student should have an opportunity to take part in some way: painting the backdrop, building scenery or properties, preparing costumes, arranging lighting. The teacher's problem is to see that the work is allotted according to needs, interest and abilities of the students and to assist them informally in construction and design.

For more detailed instruction about building stage equipment see *Here's How—A guide to Economy in Stagecraft* by Herbert V. Hake.

### **Evaluation by the Pupil:**

- (a) Would I sooner construct or design?
- (b) Have I shown neatness in all jobs attempted?
- (c) Have I shown co-operation in helping others who seem to need help in construction or design?

### **Evaluation by the Teacher:**

- (a) Has the work in stage art helped the pupil who has offered little in other forms of Art expression?
- (b) Have I discovered pupils who have a strong sense of designing but little mechanical ability in constructing? Have I noticed the reverse of this?
- (c) Are the exercises related to or isolated from his other work in dramatics?

## REFERENCES

1. HAKE, HERBERT V.: *Here's How*—A Guide to Economy in Stagecraft. Row, Peterson & Co., Evanston, Illinois.
2. FREDERICH, WILLARD J. AND TRASE, JOHN H.: *Scenery Design for the Amateur Stage*. MacMillan Co., New York.
3. D'AMICO, VICTOR: *Creative Teaching In Art*. International Textbook Co., Scranton, Pennsylvania. Chapter 7: "The Child as Stage Artist."

## (3) NEEDLECRAFT

The aim of this section is not the teaching of sewing, but is the creation of original designs and the application of art principles to handicraft projects.

Students with greater skill in sewing will use the more complicated embroidery stitches. The needle is the student's paintbrush and the threads and materials are her colors.

### Materials

For most projects in an art class, medium or heavy unbleached cotton and flour sacking are good materials used with colored mending wools and embroidery cottons.

### Procedure

- (1) *Pictures*: Design a simple picture (12"x16") such as a nursery rhyme, a scene or an illustration of a story. Transfer picture to unbleached cotton. The picture parts may be outlined or filled in solid with various embroidery stitches in wools or cottons; or outlined with colored rickrack braid. The picture parts might also be cut from a variety of colored cotton materials and prints, then applied to the picture. These pictures might be framed, or with a cardboard backing, be used as panels.
- (2) *Monograms*: Design the initials to fit a shape such as a square or circle etc., then transfer the monogram to the project. The letters may be outlined or filled in solid with any of the embroidery stitches, or with rickrack braid or bias tape. The initials may also be cut from colored or printed cloth or felt and stitched to the project.  
  
Monograms are used on blouses, sweaters, aprons, scarves, handkerchiefs, children's bibs, cloth book covers, etc.
- (3) *Crests*: Same methods as for monograms.
- (4) *Applique*: Teacloths, towels, aprons, cushion tops, babies' bibs, etc. are decorated with applique pieces of colored and printed cottons.

Geometric shapes, nursery rhyme or abstract flower forms can be arranged to make a scattered or border pattern.

- (5) *Belts*: A belt is made of a sturdy cotton or felt and decorated with appliqued flowers or geometric shapes. A border design outlined or filled in with embroidery work is another suggestion. A porous material, such as gunny sacking, is an excellent ground for weaving a border design in woollen threads.

### **Evaluation by the Pupil:**

- (a) Is my design attractive and in keeping with the materials used?
- (b) Have I made a good choice of colors?
- (c) Has this article which I made any practical value?

### **Evaluation by the Teacher:**

- (a) Has there been a definite tie-up between this exercise and the work done in the Home Economics Classes?
- (b) Were the boys as interested as the girls?
- (c) Did I stress the sewing rather than the design and color?

### **REFERENCES**

1. *Needlework Development Series*  
Education Department of Canadian Spool Co.,  
P.O. Box 519, Montreal.
2. *Needlecraft Encyclopedia*—ALICE CAROLL  
Editor of Good Housekeeping Magazine
3. Vogue, Simplicity, McCall and Butterick Sewing Books—obtained at most pattern counters.

## **(4) STENCILLING**

In the stencilling process the holes in the stencil paper expose the material to the paint and the stencil paper covers the parts that are to remain unpainted. As the stencil paper is not destroyed in the painting the pattern may be repeated many times.

### **Materials**

Stencil paper or stiff cardboard, sharp knife, stiff brush, paper and poster paint or water color; cloth and stencil paint. Stiff cellophane may be used instead of stencil paper as it enables the pupil to see through to the paper.

### **Procedure**

Cut out simple clear-cut shapes from the stencil paper or cardboard. Both the holes and the cut-outs may be used as patterns for the design. Each student should have several different shapes in different sizes before he begins to make his design. Place one pattern on the paper or cloth. Dip the brush into paint and then remove the surplus paint by brushing on a blotter or piece of scrap paper until a dry brush technique can be obtained. That is, the brush strokes should



not be solid but should permit bits of paper or cloth to show through the paint. When the brush strokes are satisfactory, start brushing inside the hole of a stencil or around the cutout. If you brush from the pattern to the cloth you will get a shaded effect, with the intense color near the edge of the pattern and the paler color farther away. Also by brushing from pattern to cloth, you avoid forcing paint under the stencil where it will blot.

After completing the painting of the first pattern, allow the paint to dry and select a second shape. Place it beside the first or overlap it according to taste. Choose a second color and paint as before. Continue to add more shapes and colors until a satisfactory design has been obtained. Add extra lines or dots where desired. The holes on loose-leaf paper make good patterns for dots. The design may be repeated to make an all-over design as in Christmas wrapping paper, wall-paper, dress material, or drapery. The repetition may be used in the corners of serviettes or handkerchiefs or for greeting cards.

### **Evaluation by the Pupil:**

- (a) Is my design original?
- (b) Have I planned a carefully thought out space-filling arrangement?
- (c) Have I explored more than one way of doing the exercise?

### **Evaluation by the Teacher:**

- (a) What new experience did this offer?
- (b) What other exercises of this type might I try?
- (c) Has the class learned habits of neatness and control?

## **(5) CLAY MODELLING**

### **Materials**

Clay; some pieces of smooth cardboard; oilcloth or wax paper to place on desks; an orange stick or tongue depressor; nails; hair pins.

### **Procedure**

Allow pupils to experiment with the clay if it is a new medium for them. As they work with it they will learn about some of its possibilities and its limitations. A simple way to get started is to divide the clay into two parts about equal in size. Flatten one piece out and roll the other into a more or less round ball. Place the ball shape on to the flat one and firmly seat them together with fingers. Now start to create an animal form out of the top part. What seems to be taking shape? Develop this until an animal is produced. It should be kept firmly fixed to the base so that legs are rather suggested than developed long and fragile.

After these are completed and allowed to dry thoroughly they may be sand-papered and even painted, although the natural appearance of the clay has a special charm. The coil method where the clay is rolled into long strips and circled around to build up small vases and dishes is another way of using this medium.

### **Evaluation by the Pupil:**

- (a) Have I used the correct modelling or building up approach rather than carving or cutting away?
- (b) Have I kept all parts on a rigid base so that I have not been disappointed by having parts break off?

### **Evaluation by the Teacher:**

- (a) Is this new medium a better means of expression, than say painting, for some children?
- (b) Have I allowed the pupils sufficient time to get acquainted with the clay and learn of its nature?
- (c) Have I sensed a new muscular control being strengthened because of this experience?

## **(6) SOAP CARVING**

### **Materials**

A cake of good quality soap; a small cardboard box in which to keep tools, shavings and soap, a knife.

### **Procedure**

Make a simple sketch on paper of the figure you want to carve. Keep the cake of soap near so that drawing fits. Transfer the drawing to the soap after you have levelled off the sides of the cake by removing all lettering. This transfer may be done with carbon paper or by pricking the surface with a pin. Cut straight through the cake. Now draw a front and rear view of the figure on the soap and round off shape. Keep turning the figure as you cut so that a complete feeling of the third dimension is realised. After the figure is completely carved out, a smooth effect may be obtained by using a soft piece of paper or cloth.

### **Evaluation by the Pupil:**

- (a) Have I secured a good likeness?
- (b) Have I viewed it from all angles to discover where it can be improved?

### **Evaluation by the Teacher:**

- (a) Has this experience shown the child the difference between modelling (building up) and carving (cutting away)?
- (b) Has the class interest changed from that evidenced through painting and drawing?
- (c) Have you discovered some children who seem especially good at carving? What do you suggest should be done with any such pupils?



## (7) DYEING PROCESSES

Tie, twist, and knot dyeing, and batik are methods of making designs by exposing part of cloth to the dye and covering other parts of the cloth so that the dye will not come in contact with them.

Students may be given a chance to experiment with one of these methods or may try all and advance as far as they are able in batik which, however, may prove too difficult for most students.

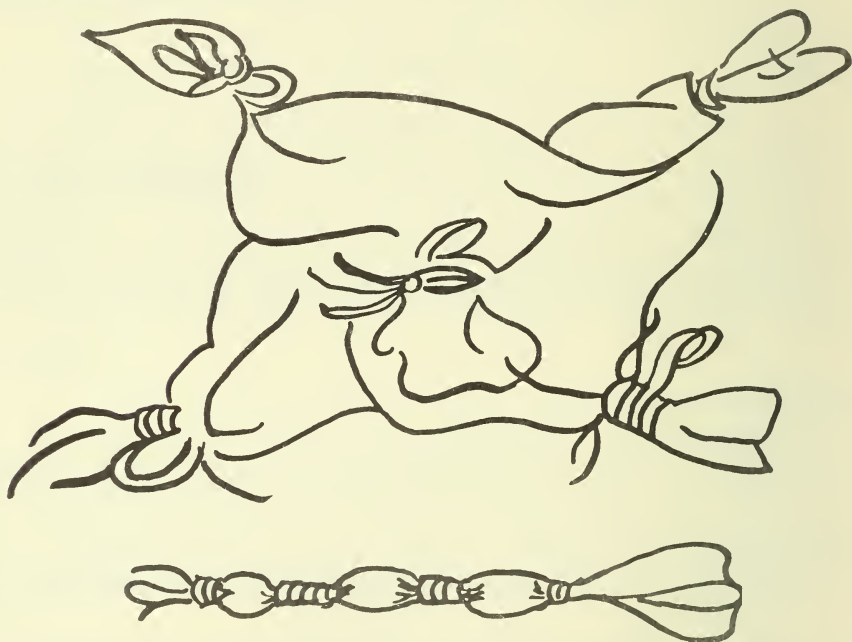
### (a) TIE DYEING

#### Materials

Dye; kettle to hold dye; pan in which to rinse; string covered with wax; cloth (cotton or silk); stick for stirring dye.

#### Method

Prepare the dye according to the instructions on the package. Tie the material in scattered sections with the wax-covered cord. Make a bow knot that is easy to untie.



Immerse the material in dye and use the stick to dip it up and down until the color has penetrated all the covered sections. Rinse. Allow the material to dry. Remove the cord and iron the material.

Experiment to obtain different patterns and try two or three colors.

## (b) TWIST AND KNOT DYEING

### Materials

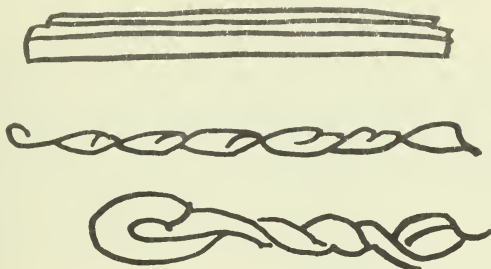
Cloth—for knots, lightweight material for twists, fairly strong material.

Dye—Kettle for dye and pan for rinsing.

### Method

Prepare the dye according to directions on the package. Tie tight knots in a piece of lightweight cloth. Make the knots at the corners or in other parts of the cloth. Immerse the material in dye and proceed as for tied dyeing. Try various knots and colors.

Twist dyeing requires strength to twist the cloth tightly. Fold the cloth into a narrow strip and twist. Then double it and twist again.



Twist

Dye it as in previous methods. For an all-over pattern, dye the cloth a second time in a different color after folding in the opposite direction and twisting.

## (c) CRAYON BATIK

### Materials

Wax crayons, water color brush, paper, poster paints or water colors, cloth, liquid dye or textile paint.

### Method

This process may be used as a preliminary step to batik or as a substitute where paper and poster paint may be used instead of cloth and dye. The process makes use of the fact that the wax crayons repel water.

Make the design on the paper or cloth with wax crayons. Press hard and make solid masses of wax to provide a barrier to the paint. Apply the paint or dye with a brush to the spaces between the crayoned areas.

## **(d) BATIK**

### **Materials**

Cloth—(Smooth textured such as silk, rayon, or fine cotton) ;  
a tin to hold melted wax;  
a clothes pin to lift the tin; wax; brush; dye.

### **Procedure**

If the cloth is stretched on a frame it will be easier to work with. A frame may be made for this purpose or the cloth may be tacked across the open top of an apple or orange box.

Sketch the design in charcoal or make it directly by pouring the wax on the cloth or by brushing the wax on. Put the wax on the areas that are not to be colored. More originality can be obtained by making the design as you work.

Prepare the dye according to directions on the package. Brush the dye into the unwaxed areas or dip the cloth into the dye as in tie dyeing. Allow the material to dry. Dip the cloth into water hot enough to melt and remove the wax. Press when dry. For more interesting designs try several colors. Easter eggs may be decorated by the batik method. Paint the design in wax and dip the egg in dye.

## **(8) DESIGNING IN MATERIALS**

A class in crafts should not always follow the dictated techniques. A student should be given an opportunity to experiment with various materials and to adapt and change techniques to suit his purpose. He should choose his own materials and devise his own method of using these materials to make a design.

### **(a) MISCELLANEOUS DESIGNING**

#### **Materials**

Odds and ends that may be found in home, school, or community; bits of wood, metal, wire, yarn, etc.

#### **Procedure**

Look for materials that seem to have some design possibility. The material itself should suggest the method to be used. Experiment to develop this method for making a satisfactory design. For instance, a block of wood may suggest an animal, a toy, a house, or a simple geometric form. The problem, then, is to carry out this idea by cutting, painting or adding other materials. Wire, such as copper wire, radio wire, old clothes hangers may be bent into interesting shapes that may resemble an unusual animal or may just be a good relation of lines. Bits of rubber, seeds, beads, etc. may be strung together for necklaces. Paper mache, clay etc. may be used in the construction of forms.

Flat designs may be made by pasting paper or cloth on cardboard. **Metallic** paper in different colors may be cut into simple shapes and pasted in **groups** on the cardboard. Cloth of different textures, net, lace, homespun **may be** combined.

Three-dimensional posters may be made by having materials protrude from the flat surface of the poster. Let students work together to find and adapt materials for use in the poster.

Christmas decorations may be made from scrap materials. Collage is a name often applied to this type of design experience.

## **Evaluation**

In all the processes with different materials the pupil and teacher evaluation should grow out of the wide field of experimenting that the exercises offer. There should be a definite desire on the part of each pupil to pursue further the work attempted here.

## **(b) PLASTER CASTING**

### **Materials**

Plaster of Paris (for extra fineness and strength dental plaster may be used for the final cast); large mixing bowl or basin; long handled spoon or flat wooden paddle; board to support cast (drawing board or apple box end); liquid soap and olive oil; soft brush; clean water; modeled plaque with raised or depressed design. Plaque may be of clay, plasticine, **wax**, soap. For these instructions the size will be taken as 6"x6"x1½". Have no undercut edges where plaster will be caught.

### **Procedure**

*Purpose*—to make several identical copies of one modeled article, or to make one permanent copy of a perishable article, or to make an easily colored copy of some object not easily painted. The articles may be as ornaments for home or person.

The two steps in plaster casting are the making of the mold by piling wet plaster around the original modeled object, removed when the plaster has hardened: and the making of the cast by filling the mold with wet plaster to make a duplicate of the modeled object.

#### **Making the Mold**

1. Coat all top and side surfaces of the plaque with liquid soap, then oil, using the soft brush to reach all crevices.
2. Lay the plaque right side up upon the board.
3. Pour into the bowl a quart of water.
4. Taking plaster by handfuls, sprinkle it into the bowl distributing it evenly and slowly till the plaster begins to show below the surface of the water and then to stand in small peaks above the surface. Do not disturb the mixture till now.

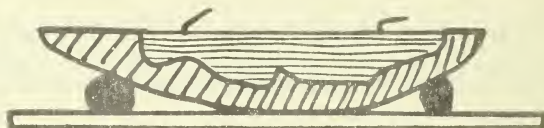
5. Use the spoon or paddle to gently and quickly mix the water and plaster, stirring as little as possible.
6. Work quickly for this next procedure. Place the plaster over the plaque in spoonfuls giving the plaster a slight throw onto the plaque to drive out air bubbles from the plaster. Begin with the more indented portions of the design, then bury the whole plaque.
7. In fifteen minutes gently ease the mold and plaque from the board and carefully pry the plaque from the mold, being careful not to injure the latter. If you have soaped and oiled thoroughly and have avoided undercutting, the mold should come off easily, and is ready for use in casting.

### Making The Cast

1. Thoroughly soap and oil the inside of the mold containing the impression of the plaque.



2. Prop the mold firmly, depression side up, upon the board.
3. Mix enough fresh plaster to fill the mold as the plaque did. Level the plaster even with the top edges of the mold.



4. If you intend to hang the plaster plaque, bury the ends of a loop of string or wire to act as a hanger, having determined beforehand from the plaque, the centre of balance. If the cast is a small costume ornament, sink the rigid side of a small safety pin in the wet plaster.
5. When the cast is set loosen it gently at the edges to separate it from the mold. An undamaged mold may be re-oiled and used again.
6. The plaque may be painted in one or more colors with either water or oil base paint, and covered with clear varnish or shellac.



## GENERAL EVALUATION OF ART

The difficulty in evaluating Art is apparent when we realize Art's true aims and purposes. Too often we are tempted to cling to an adult standard that has little to offer when the child is being spontaneous in his creative efforts. Always we must watch total growth and this can only be done when the product is made subordinate to the personality values. One real danger of relying solely on the student's work as a means of appraisal is that we are forced more and more to learn what the product itself needs rather than what the student needs.

It is therefore obvious that if we must place emphasis upon qualities other than what the product reveals, the teacher should be prepared to analyze her own method of procedure. This may be done in part by the teacher asking herself the following questions:—

- (1) Am I successful in maintaining interest?
- (2) Do I recognize the child's creative ability?
- (3) Are all the Art experiences in my classroom recognizing the personal development of the child?
- (4) Am I using adult standards in judging the child's work, or am I taking full recognition of adolescent capacities?
- (5) Does the program allow the student to express something of his own self?
- (6) Does the program extend the students' interests and capacities?
- (7) Am I judging the work of each student on its own merits and development or am I comparing it with the best in the class?
- (8) Where am I allowing for a development that will enable the child to self-appraise his own work?
- (9) Does the child feel a broad sensing for the need to improve his own personal appearance?
- (10) Is the child discovering the worthwhile leisure time values of his art experiences?
- (11) Finally, are all art experiences in harmony with total growth?

While the above questions are directed toward an analysis of the teacher's own methods of procedure it is evident that the child's work must receive appraisal. The following evaluation form is therefore reprinted from the Elementary Course of Study in Art.

# ART ACTIVITY EVALUATION FORM

NAME.....

Age.....

Grade.....

CHARACTERISTICS	Poor	RATING		
		Fair	Good	Excellent
<b>Expression</b>				
1. Originality				
2. Form—(measured on basis of pupil's level of development.)				
<b>Design</b>				
3. Initiative in solving problems of design.				
4. Ability to create designs				
(a) appropriate to their purpose.				
(b) appropriate to the tools and materials employed.				
5. Sensibility to				
(a) unity in composition.				
(b) variety in composition.				
<b>Techniques and Use of Media</b>				
6. Initiative and judgment in selecting media				
7. Boldness in selecting techniques.				
8. Growth in skill related to the technique of expression.				
<b>Other Areas</b>				
9. Use of art learning in other school activities; hobby work, choice of clothing.				
10. Co-operation as shown by the pupil's willingness				
(a) to share in research work.				
(b) to share in manual work.				
(c) to take part in group activities in art work.				
(d) to assume leadership.				



## APPRECIATION

The degree to which a child develops appreciation depends very much upon the stimulation provided in carrying out the various activities in the program. His interest here determines largely his desire to go further, to see things for himself in nature, and in man-made objects. As his interest and skill develop, his appreciation for what is best in form, design and color should also increase.

At first the child appreciates what he sees in his own class, i.e. his own work and the work of other students. It is important at this stage to allow all the work of each job attempted to be viewed by the class as a whole. Selecting only a few choice pieces to be pinned up discourages the child who, while enjoying his work to the fullest, may not be able to reach the standard set by the best. When selection becomes necessary it is better to encourage decisions by the class than to leave it to the teacher alone, as very often adult selection may be based on adult standards rather than child or grade level achievement.

Never before has so much visual aid material been available to the classroom. Films, film-strips, slides and excellent reproduction of paintings, can all be obtained to give a rich, broad appreciation to pupils of the Junior High School level. No pupil should leave school during this period without some interesting acquaintance with artistic achievements of the past, to which he owes so much.

Some films and film-strips are: (a) designed to stress technique such as finger painting (b) for enjoyment and appreciation e.g. "West Wind", a picture of the National Film Board.

A film on technique should be presented at the right moment in relation to the problem the class is studying. In all cases it is necessary that the teacher is thoroughly familiar with the film beforehand, and in addition be prepared to make comments and carry out discussion where needed.

Art history through the study of pictures should not be made as an isolated and formal lesson. These studies should be at all times connected with the work being done in art and where possible in social studies. Only in this way it will become of sufficient interest to stir the imagination. Lack of this integration has, in the past, made a picture study lesson a test of memory or a theme for formal written composition.

The pictures listed below are from the new literature series for the Junior High School grades. The reference to such artists as Thomson, Benton, Seurat, etc., should open up a wide field for further appreciation, and at the same time provide a valuable means of integrating the more intangible values found in both Literature and Art.

## ART APPRECIATION PICTURES IN JUNIOR HIGH SCHOOL LITERATURE TEXTS,

### *Prose and Poetry for Canadians*

#### GRADE VII ("Journeys")

"*T. P. & Jake*"—THOMAS HART BENTON

"*The Funeral*"—ANTONIO BELLALIO

"*Blackfoot Chief & Subordinates*"—PAUL KANE

"*The Night*"—RAYMOND BREININ

"*Marshalling Lancasters*"—CARL SCHAEFER

"*Slow Poke*"—RAY STRANG

#### GRADE VIII ("Adventures")

"*Spring Ice*"—TOM THOMSON

"*Zapatistas*"—JOSE CLEMENTE OROZCO

"*Habitant Farm*"—CORNELIUS KRIEGHOFF

"*Heina*"—EMILY CARR

"*Lumbering*"—DAVID STONE MARTIN

"*Jose Herrera*"—PETER HURD

#### GRADE IX ("Enjoyment")

"*Village in the Laurentian Mountains*"—CLARENCE GAGNON

"*Sunday Afternoon on the Island of La Grande Jatte*"—GEORGE SEURAT

"*Edge of the Maple Wood*"—A. Y. JACKSON

"*Trees & Mountains*"—LUIGI LUCIONI

"*St. George & The Dragon*"—RAPHAEL

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PRINTED BY  
A. SHNITKA, QUEEN'S PRINTER  
EDMONTON, ALBERTA, CANADA  
1955